

Albert Herring



The University of Michigan
School of Music
1991-92 Season

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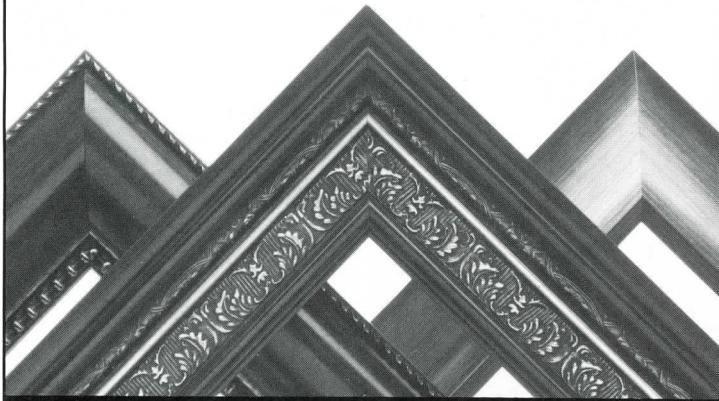
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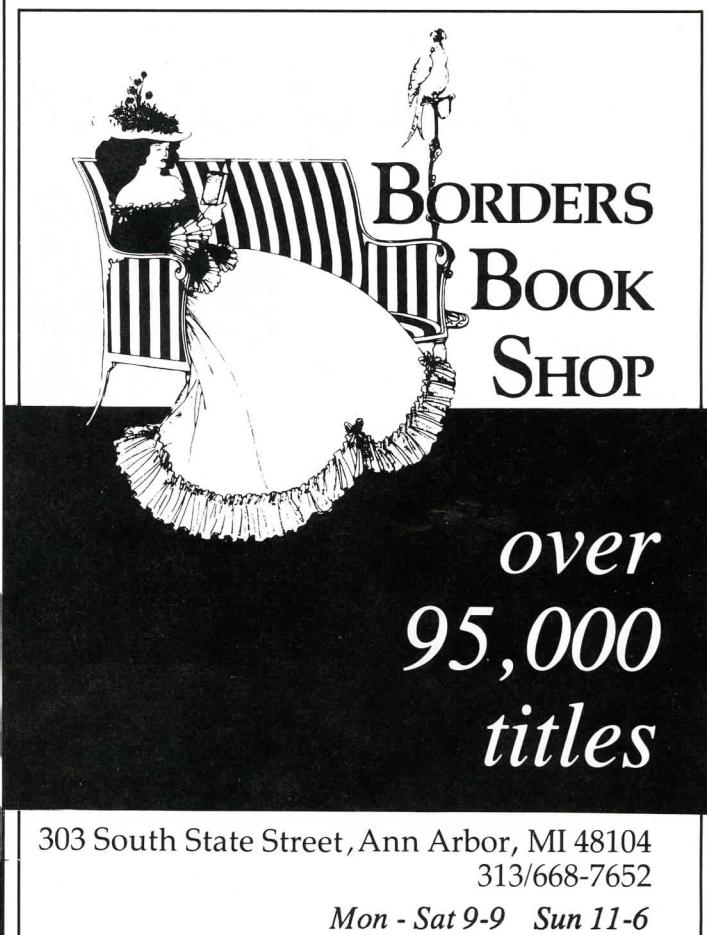
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Saturday, December 7
Sunday, December 8

*Yo-Yo Ma, cellist and
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Tuesday, December 10

The King's Singers

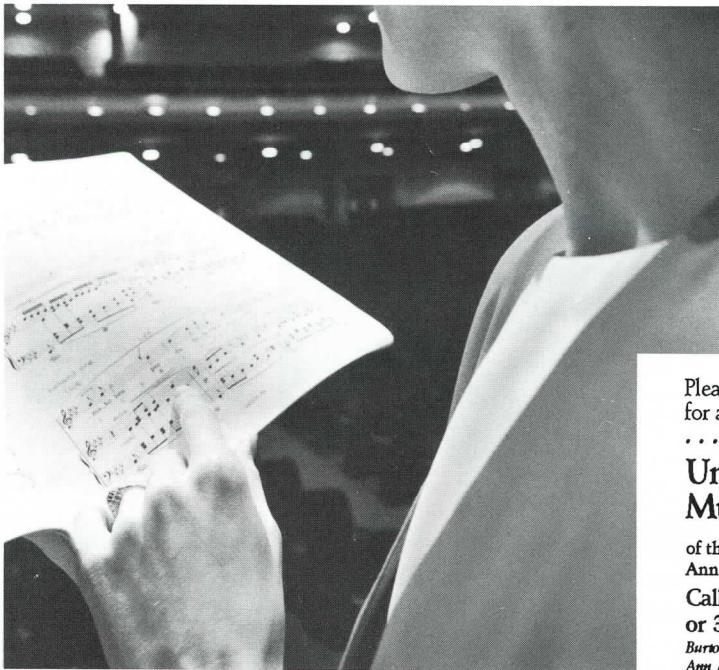
Friday, December 13

*Kazuhito Yamashita,
guitarist, and
Michala Petri, recorder*

Saturday, January 25

Isaac Stern, violinist

Thursday, January 30



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Saturday, January 25 6pm, Hill Auditorium

Zora Neale Hurston

Monday, November 25 8pm, Mendelssohn Theatre
a National Black Touring Circuit Theatre production

I Ain't Yo' Uncle

An African Re-Write of "Uncle Tom's Cabin"

Thursday, March 5, 1992 8pm, Power Center
a production of the San Francisco Mime Troupe

Real Women Have Curves

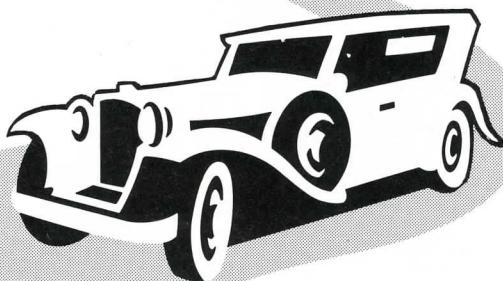
Sunday, April 5, 1992 7:30pm, Mendelssohn Theatre
a production of El Teatro de la Esperanza Theatre

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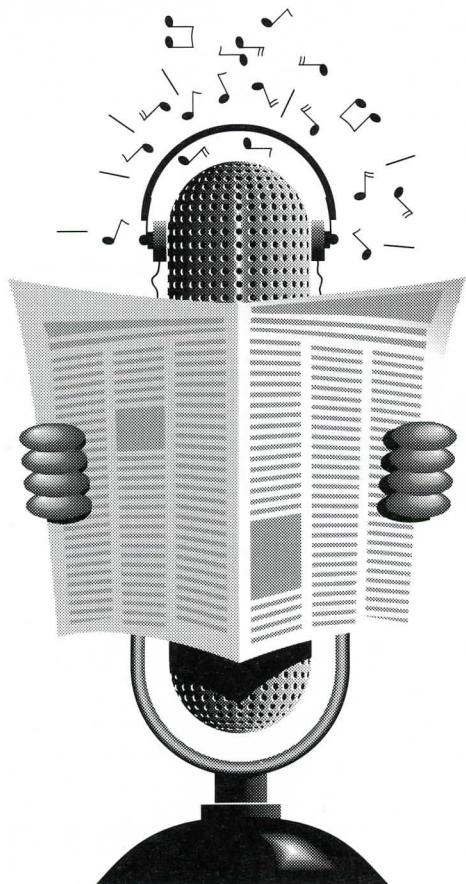
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Albert Herring

A comic opera in three acts

Music by Benjamin Britten

Libretto by Eric Crozier

Adapted from the short story "Le Rosier de Madame Husson" by Guy de Maupassant

First performed at Glyndebourne, England, 1947 by the English Opera Group.

Presented by the School of Music Opera Theatre, Power Center, November 14-17, 1991

Music Director and Conductor

Gustav Meier

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Ken Cazan

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Peter Beudert

Costume Designer

Ann Kessler

Lighting Designer

Dawn Chiang

Wig and Makeup Designer

Guy Beck

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Jan S. Sitnik

Assistant Conductor

*Cindy Egolf-Sham Rao**

Boys' Vocal Coach

Thomas Strode

Vocal Coaches

Shannon Hiebert, Mutsumi Moteki,

Mark Salter, Laura Ward

Rehearsal Conductors

Ricardo Averbach, David Tang, Matthew Savery

Accompanists

Ricardo Averbach, Aki Fujita, Patricia Ju, Ru-Lin Lai, Mark Wiggins

*Ms. Egolf-Sham Rao conducts the Sunday matinee performance.

The action takes place in Loxford, a small market-town in East Suffolk, England, at the turn of the century.

Act I

Scene 1. Lady Billow's house

Scene 2. Herring's green grocer shop

— *Intermission* —

Act II

Scene 1. May Fair festival grounds

Scene 2. Herring's green grocer shop

— *Intermission* —

Act III

Herring's green grocer shop

The School of Music acknowledges the generosity of McKinley Associates, Inc.,
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Unauthorized use of cameras or recording devices in this theatre is strictly forbidden.
For everyone's benefit, latecomers will be seated at a suitable break or scene change.

Children must have a ticket and be at least three years old to attend.
Children unable to sit quietly through a performance may be asked to leave.

The Cast

Lady Billows

Florence Pike

Miss Wordsworth

Vicar Gedge

Mayor Upfold

Superintendent Budd

Sid

Albert Herring

Nancy

Mrs. Herring

Emmie

Cissie

Harry

Thursday/Saturday

Jennifer Fitch

Kathy Robinson

Naomi Gurt

Raymond Guiao

Darryl Taylor

Kyle Hancock

Jean-Ronald LaFond

Mark Beudert

Alberta Jean Reed

Angela Zerban

Christina Hornbach

Christine Clark

George Cederquist

Friday/Sunday

Pamalyn Lee and Jennifer Fitch*

Andrea Trebnik

Nicole Naeve

Mark Ligeski

Ray M. Wade, Jr.

Arthur Perry

Marcello Rossi

David Daniels

Siobhan Kolker

Michelle Pearlman

Karen Thompson

Jennifer Dautermann

Stefan Lennon

*Due to unexpected illness, the singer who was originally scheduled will not be able to perform. Instead, Ms. Lee will sing the role from the orchestra pit, and Ms. Fitch will mime the action.

Synopsis

The committee to choose the Queen of the May meets in Lady Billows' house. After some discussion, they reach the painful conclusion that no young ladies in town are worthy of the honor. Superintendent Budd suggests electing a *King* of the May instead. The committee elects Albert Herring, who accepts the honor with great reluctance. During the May King ceremonies, Sid spikes Albert's lemonade with rum. Later, Albert returns home and overhears Sid and Nancy talking about how sorry they are for him. He suddenly sees himself as others see him — a timid mama's boy. He sets out to discover what he has been missing. The next afternoon, everyone is talking about Albert's disappearance; the town fears the worst. Albert reappears, grubby and disheveled. He has spent his prize money on liquor and remains unrepentant. The committee is horrified, while Sid and Nancy gloat.

From the Director

Benjamin Britten's *Albert Herring* was the beginning of the end of a long journey of self discovery for the composer. Britten had been a pacifist during World War II and had travelled to America in self-imposed exile to escape what he saw as his war-oriented homeland. Yet, when the war broke out, he felt compelled to return to England and to contribute to the effort in the only way he knew how, to create music. He began to compose operas with distinctly British themes or settings. Over a four-year period he composed four operas that many consider to be his greatest: *Peter Grimes*, *The Rape of Lucretia*, *Albert Herring*, and *Billy Budd*. All of these operas have one common thread: the individual as outsider, the person in our high school class or on our dorm floor who didn't "fit in," the not-quite adult who doesn't match up to any of society's pre-conceived notions of right or wrong. These operas also deal with the obsession of society to conform these people to meet its criteria and how these outsiders either destruct (as in the case of *Peter Grimes*) or triumph (as in *Albert Herring*).

Like Albert Herring, Britten was from a small town on the east coast of England. Unlike Albert, he was raised with a thorough understanding of music and was groomed to be a prodigy. He was cast automatically as the outsider, as anybody who grew up with a desire to be in the arts would know. He was, oddly enough, also an exemplary athlete. As most contemporary composers can tell you, the road to getting works published, let alone performed, is a lonely one, particularly if you are not writing patriotic pieces during a World War. But Britten, with the aid of long-time lover and confidant, Peter Pears, persisted and triumphed. He discovered a unique voice, a voice distinctly British through his music. And though this "artist," this "homosexual," this "small town boy," was raised to be and believed himself to be an "outsider," after years of hardship and self-imposed exile, he emerged triumphant. *Albert Herring* is the story of the return, the belief in the thought, "you can go home again." It is a loving, sentimental, reflective look at the people in a town looked on much more harshly in *Peter Grimes*. It is a story with which I hope many of us can identify — a story of escape from the pressures of a repressive society only to return to that same society a stronger, better person making efforts to improve it. It is, in a sense, the story of Britten's life: he did return to Aldeburgh, the area of his youth, and began an arts festival and training colony for young artists which is revered worldwide, but no more than by the residents of that small English town.

University Symphony Orchestra

Gustav Meier,
Director of Orchestras

Violin I: Carolyn Stuart

Violin II: Kathleen Brauer

Viola: William Stapp

Cello: Ramiro Belgardt

Double Bass: James Alberts

Flute/Piccolo: Gina Hart-Kemper

Oboe/English Horn:

Aaron Cohen

Clarinet: John Smith

Bassoon: Katherine Oliver

Horn: Crystal Swepson

Percussion: Scott Parkman

Harp: John Wickey

Piano: Laura Ward (Thurs/Sat)

Shannon Hiebert (Fri/Sat)

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Peter Guild, George Stoffan

— Ken Cazan

About the Performers

Mark Beudert (*Albert Herring*) Vocal Performance — doctoral student — New York City, NY

Christine Clark (*Cissie*) Vocal Performance — senior — Toledo, OH

George Cederquist (*Harry*) eighth grader — Ann Arbor, MI

David Daniels (*Albert Herring*) Vocal Performance — master's student — Spartanburg, SC

Jennifer Dautermann (*Cissie*) Vocal Performance/Photography — senior — Farmington Hills, MI

Jennifer Fitch (*Lady Billows*) Vocal Performance — master's student — Waterford, WI

Raymond Guiao (*Mr. Gedge*) Vocal Performance — master's student — Fairview Park, OH

Naomi Gurt (*Miss Wordsworth*) Vocal Performance — master's student — Ann Arbor, MI

Kyle Hancock (*Superintendent Budd*) Vocal Performance — doctoral student — Cleveland, OH

Christina Hornbach (*Emmie*) Choral Music Education — junior — East Lansing, MI

Siobhan Kolker (*Nancy*) Vocal Performance — junior — Baltimore, MD

Jean-Ronald LaFond (*Sid*) Vocal Performance — doctoral student — Port-au-Prince, Haiti

Pamalyn Lee (*Lady Billows*) Vocal Performance — doctoral student — New Lisbon, WI

Stefan Lennon (*Harry*) Ypsilanti High School — ninth grader — Ann Arbor, MI

Mark Ligeski (*Mr. Gedge*) Vocal Performance/Economics — senior — Ann Arbor, MI

Nicole Naeve (*Miss Wordsworth*) Vocal Performance/Comparative Religion — senior — Racine, WI

Michelle Pearlman (*Mrs. Herring*) Vocal Performance — senior — Southfield, MI

Arthur Perry (*Superintendent Budd*) Vocal Performance — junior — Fort Worth, TX

Alberta Jean Reed (*Nancy*) Vocal Performance — senior — Toledo, OH

Kathy Robinson (*Florence Pike*) Music Education — doctoral student — York, PA

Marcello Rossi (*Sid*) Vocal Performance — senior — East Detroit, MI

Darryl Taylor (*Mr. Upfold*) Vocal Performance — doctoral student — Detroit, MI

Karen Thompson (*Emmie*) Vocal Performance — master's student — Southfield, MI

Andrea Trebnik (*Florence Pike*) Vocal Performance — senior — Rochester, MI

Ray M. Wade, Jr. (*Mr. Upfold*) Vocal Performance — senior — Oak Park, IL

Angela Zerban (*Mrs. Herring*) Vocal Performance — master's student — Traverse City, MI

About the Artists

Benjamin Britten (*Composer*) was born in 1913, in Lowestoft, England. In the 1930s, he composed music for more than a dozen movies produced by the G.P.O. Film Unit. This experience introduced him to poet W.H. Auden, and led to collaborations on social and political commentaries like *Our Hunting Fathers* and *Ballad of Heroes*. During World War II, Britten declared himself a conscientious objector and moved to the United States with Auden and Peter Pears. Upon returning to England, Britten composed his first great opera, *Peter Grimes*, which received its premiere at the re-opening of Sadler's Wells Theatre in 1945. Britten's other operas include *The Rape of Lucretia*, *Billy Budd*, *The Turn of the Screw*, and *Death in Venice*. His compositions for children include *Noyes Fludde*, *Let's Make an Opera*, and *Saint Nicolas*. Britten remained a prolific composer until his death in 1976.

Eric Crozier (*Librettist*) A writer, librettist, and BBC television producer, Crozier is best-known for his collaborations with Benjamin Britten. In addition to *Albert Herring*, he wrote the librettos for three other Britten operas: *St. Nicolas*, *Let's Make an Opera*, and *Billy Budd*. He also co-founded the Aldeburgh Festival and the English Opera Group with Britten in the 1940s.

UNIVERSITY OF MICHIGAN FRIENDS OF Opera

This year marks the seventeenth anniversary of the University of Michigan Friends of Opera, a group dedicated to providing support and encouragement to the opera program at the University of Michigan School of Music. The organization's primary function is to finance annual scholarships for voice majors at Michigan. This year, soprano Julie Wright is the recipient of a \$3,500 tuition scholarship.

Since its founding, Friends of Opera has sponsored numerous events, including an annual opera trip and special receptions for opera cast members and friends. The group also provides refreshments during the final week of opera rehearsals and performances for opera cast members. An annual scholarship winner's recital is held at Kerrytown Concert House each fall.

New members are always welcomed. Annual membership (tax deductible) entitles Friends to preferential seating, advance notice about dates and productions, admission to rehearsals, bus trips to opera performances, and invitations to special receptions.

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About the Artists, cont.

Peter Beudert (*Scenic Designer*)

- Head of Design Program, Department of Theatre and Drama
- Scenic designer, *Salt of the Earth*, Famous Door Theatre (Chicago)
- Scenic designer, *Frankie and Johnny in the Claire de Lune*, Attic Theatre
- Scenic designer, *Conquest of the South Pole*, Famous Door Theatre

Ken Cazan (*Director*)

- Director, Opera Workshop, School of Music
- Director, *Die Schweigende Frau*, *Le Nozze di Figaro*, *The Magic Flute*, Santa Fe Opera
- Director, *I Pagliacci*, *Suor Angelica*, Canadian Opera Company
- Director, *Mitridate, Re di Ponto* (American staged premiere), *The Turk in Italy* (upcoming), Opera Theatre of St. Louis
- Has also directed for Seattle Opera, Wolftrap Opera, Opera/Omaha, Texas Opera Theatre, Accademia di Santa Cecilia-Rome, Italy, Chautauqua Opera

Dawn Chiang (*Lighting Designer*)

- Resident lighting designer, New York City Opera, 1989 and 1990
- Lighting designer, Guthrie Theater, Ahmanson Theatre, Mark Taper Forum, Seattle Repertory Theatre, Milwaukee Repertory Theater, Denver Center Theater
- Broadway credits: *Zoot Suit*, *La Cage Aux Folles*, and *Sophisticated Ladies*
- Awards: two Drama-Logue Awards, nominations for the American Theatre Wing Award and the Los Angeles Drama Critics' Award

Ann Kessler (*Costume Designer*)

- Second-year graduate student in Costume Design, Department of Theatre and Drama
- Costume designer, *Trailblazers and Troubadours* (University Dance Company), *In a Northern Landscape* (University Players)
- Costume designer, *Ashes*, University of California-Irvine
- Cleveland Ballet, Ballet Michigan

Gustav Meier (*Conductor*)

- Professor of Conducting, Director of University Orchestras and Opera
- Conducted at the New York City Opera, the Santa Fe, San Francisco and Minnesota Operas
- Music director of the Greater Bridgeport Symphony (Connecticut) and the Lansing Symphony
- Faculty member, Tanglewood
- Distinguished Faculty Achievement Award, University of Michigan, 1982

Cindy Egolf-Sham Rao (*Assistant Conductor*)

- Doctoral student in Orchestral Conducting, School of Music
- Conductor, University of Michigan Campus Orchestra
- Assistant conductor, University Musical Society Festival Chorus
- Conductor, Whitman College Orchestra, Washington

Acknowledgements

The School of Music Opera Theatre is composed of graduate and undergraduate students. Scenery, costumes, props, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.



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Assistant to the Costume Designer: Nancy Pipkin
Assistants to the Lighting Designer: Eric Fehlauer, Francesca Callon
Head Electrician: Alan Pulukas*
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Props: Mary Chang, Sean Kinlin, Laura McLaughlin, Holly McNulty, Judy Rogers, Eric Wolf, Patricia Moore and students of T251 and 351
Sets: Dave Vandervliet, Kyle Hancock, Steven O'Berski, Kristina Barrera, Bob Michael†, Mark Kimberly†

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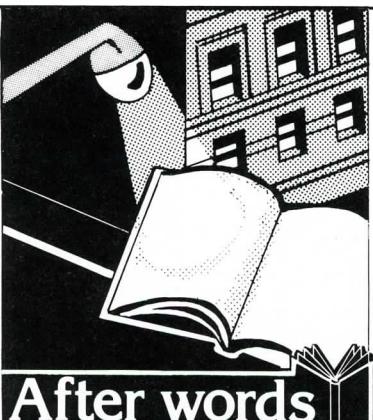


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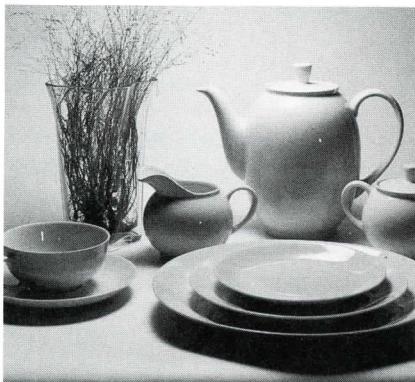
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November 14-December 22

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Guy
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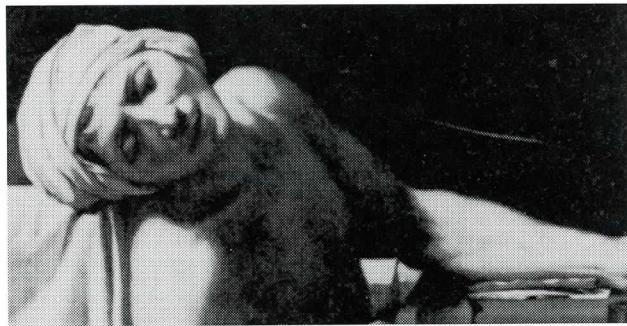


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Partial support for *Marat/Sade* is provided by the U-M Institute for the Humanities.



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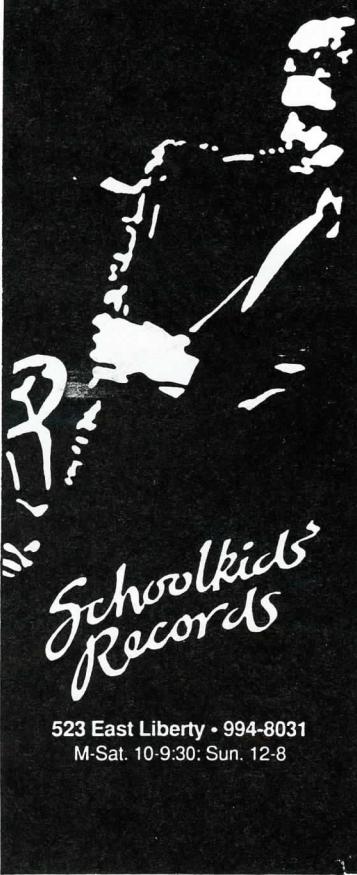
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Dave DiMartino

Senior West Coast writer, *Entertainment Weekly*.
Former Los Angeles Bureau chief, *Billboard*.
Record reviewer for *Spin* and *Musician*.



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performance (pər-fôr-məns) *n.*

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